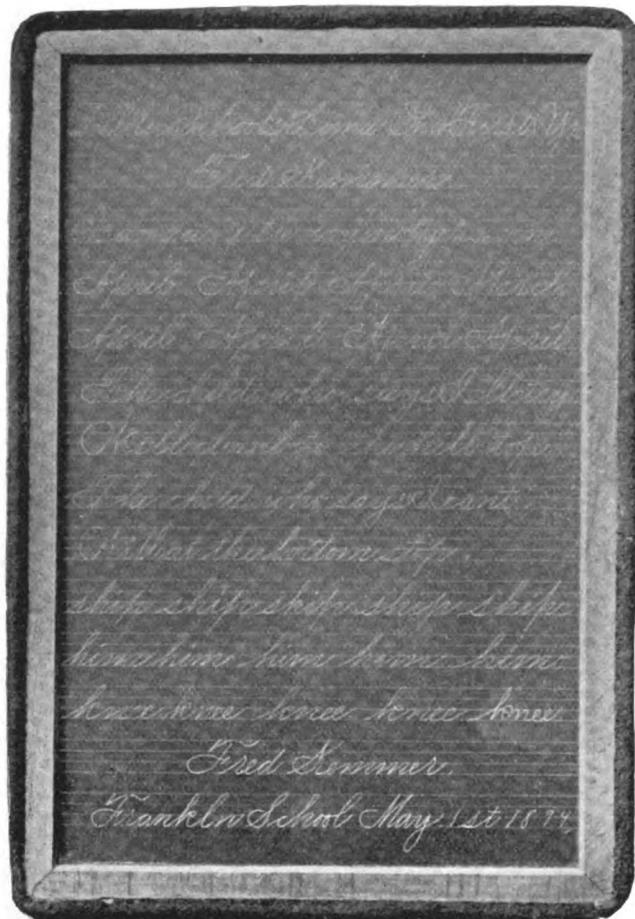


heavier than the help lines. Give frequent movement drills on the smooth side of the slate. As soon as the children can do so, have the lesson executed on the ruled side duplicated on the smooth side of the slate, to guard against too cramped a style of writing and to teach them self reliance.



PREPARATION OF BLACKBOARD.

In order to properly illustrate and explain letters a writing staff must be placed on the board. Have the base lines red and the help lines blue. The spaces should be one and one-half inches wide and the "staff" six feet long or longer. With a chalk line snap the place for the lines. Two staffs one above the other, like the slate ruling, will be much better than one alone, though one will do. A painter will fix it for one dollar. Have a

little fine pumice-stone in the paint, for otherwise the crayon will slip in crossing the ruling.

To sum it all up, have pens, pen-holders, pen boards, pen wipers, paper, ink, slates, and blackboard in order. If you do this first you have laid the foundation for good work.



LESSONS IN BUSINESS PENMANSHIP.

By C. P. ZANER, COLUMBUS, OHIO.

NUMBER ONE.

These lessons are designed for those who wish to improve their writing. Ornament will not be considered. Utility will be kept constantly in mind. You may wonder why we present such brief forms, and many other things not in accord with custom. Believe me, their appearance is not without thought, experiment and conviction. Theory and reasons why will be given in other columns.

One thing specially would I ask: consider carefully everything you do. Remember that every movement of the hand is for better or for worse; and that every action tends either to more firmly establish an old habit or to acquire a new one.

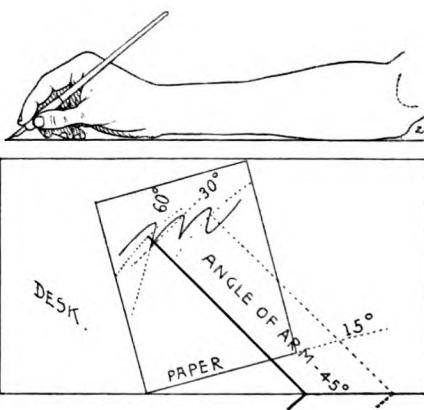
Proper position of the body is essential to health; that of the arm, hand, and paper is essential to good work. Study the illustrations herewith. They speak more plainly than words. Note particularly the position of the chair, back, arm, hand, pen, and paper. Unless you acquire the angle of arm and paper as illustrated you will have difficulty in securing the proper movement.

Proper movement is what you need. Not a vast quantity, but enough for ease of execution. Practice alone is not sufficient; it must be accompanied by thought—direct thought. When you consider penmanship as a mechanical art, you will find that its chief factor is muscle. Forms, properly made, are but pictures of motions. As the motion is, so will be the form. If motions are imperfect, cramped, wild, spasmodic, or slow, the form will be likewise illegible, stiff, irregular, or nervous. I have heard many teachers say, "I have the movement all right, but my forms are poor," whereas if the movement were perfect the forms would be also.

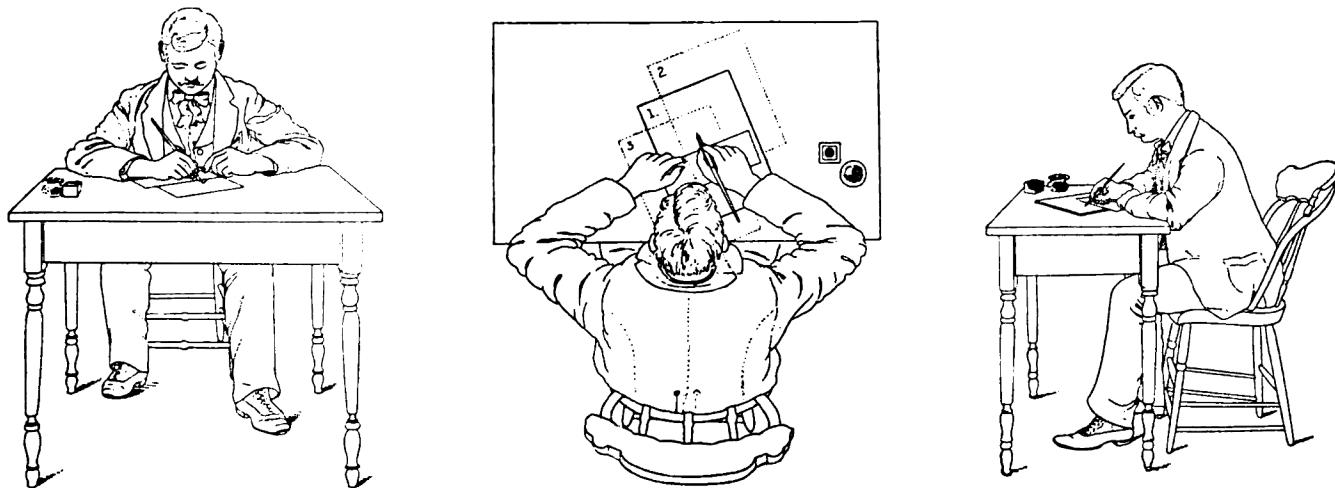
Therefore during the coming weeks I wish you to study movement as you never studied it before. Read the accompanying articles. Study the physiology of the bones, muscles, nerves, etc. Roll up your sleeve, put your arm into motion, and study its machinery. See what magnificent hinges, pivots, levers, bands, etc., are used in writing. If you know something of their mode of operation, you will know better how to use and control them wisely. Study the source of motion, the center of motion, and the result of motion.

Next issue we will give forms and instructions for practice. This lesson is for study of form, position, and implements of execution.

a b c d e f g h i j k l m n o
p q r s t u v w x y z - a c o r y
A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z - A C E F G I J L T V Yours.



ILLUSTRATIONS WITH MR. ZANER'S LESSONS ON BUSINESS PENMANSHIP.



ILLUSTRATIONS FOR MR. ZANER'S ARTICLE ON BUSINESS PENMANSHIP.

Lesson in Ladies' or Card Hand.

By E. W. BLOSER, COLUMBUS, O.

For many years teachers of penmanship have endeavored to originate a style of writing especially adapted to woman. That many excellent styles have been invented is no doubt true, and that woman has given little or no attention to them is also true. She wishes equal freedom with man in choosing her style of penmanship, and that she is rapidly gaining in skill, and getting nearer and nearer man's equal in the execution of every style of penmanship, is evident.

The object in giving the forms herewith is not to give a distinct style for ladies. It is as much for men as for women, but for want of a better name, and because it lacks some of the elements of boldness found in most other styles, we thought best to name it Ladies' or Card Hand. For cards, invitations, etc., nearly all persons prefer this style to the usual shaded one. It is not intended as a practical business hand, but rather as a beautiful or artistic one. However, it can be written with greater ease and rapidity than the standard, shaded hand—the accurate copy-book style.

A single letter made by the hand engraver, not like any of the forms here, but similar, gave me the idea that a whole alphabet could be constructed similarly, so as to make a distinct style. With that idea I began work on an alphabet, and after using and teaching it for several years, getting ideas as to the improvement of the forms, from both pupils and co-workers, the style here presented has been evolved. Nearly all new things, great or small, in every line of industry, are worked out in a similar way.

INSTRUCTIONS.

Use oblique holder and Gillott's Principality Pen No. 1; Gillott's No. 604 is also good. Body and paper should be in same position as when writing usual style—a good, sensible position. There is not room here to give our ideas as to the best position for fine writing, nor the minutiae in regard to the movements best to employ. It will not be misleading, however, to state in a gen-

(Continued from page 17.)

LOUISIANA—E. Delavigne, Hahnville.

MAINE—A. R. Merrill, Saco.

MARYLAND—J. K. Spicer, Taylors Island.

MASSACHUSETTS—E. H. Fisher, Boston.

MICHIGAN—Katherine H. Davis, Saginaw.

MINNESOTA—Philip F. Bahner, Collegeville.

MISSISSIPPI—Maymie L. Ligon, Jackson.

MISSOURI—Mrs. Carrie A. Bagby.

NEBRASKA—L. Madarazz, Lincoln.

NEVADA—Jas. T. Dunn, Winnemucca, Humboldt Co.

NEW HAMPSHIRE—H. D. Allison, Dublin.

NEW JERSEY—Langdon S. Thompson, Jersey City.

NEW YORK—E. D. Bartholomew, East Otto.

(Concluded on page 26.)

eral way that all capitals should be made freely, and mainly with the arm movement, or, if you please, mainly with the movement erroneously called "muscular." It is difficult to pass that term without saying something about it, but this also must be reserved for a future issue of ART EDUCATION. Every letter in accompanying illustration was made freely—that is, neither slowly nor rapidly—easily. The smaller muscles of the hand and arm should be used in making the small letters, and the large muscles in making the large forms. In other words, the movements best to employ are hand, hinge and arm. These are no doubt the correct terms or names of the different movements employed in writing, and they will be fully explained in a future article.

If the readers of ART EDUCATION are interested in this line of work in the next issue another style of capitals will be introduced, and when they are interspersed with the forms given here we believe that, together, they make as pretty a style of penmanship as is known. We shall also get closer to the letters and explain how they can best be made.

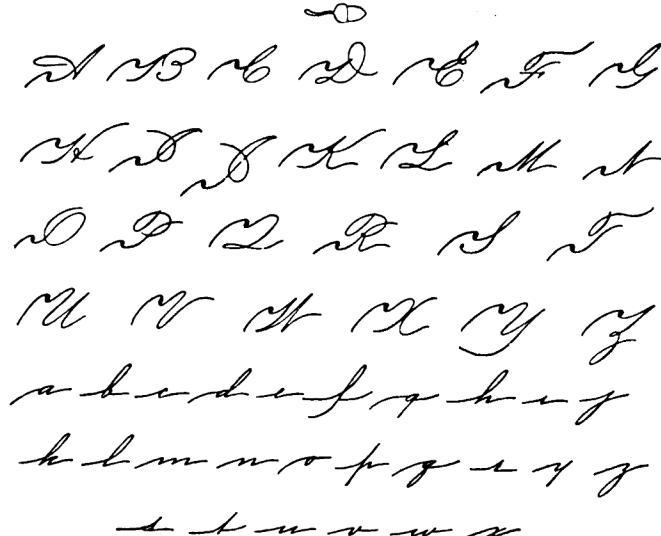
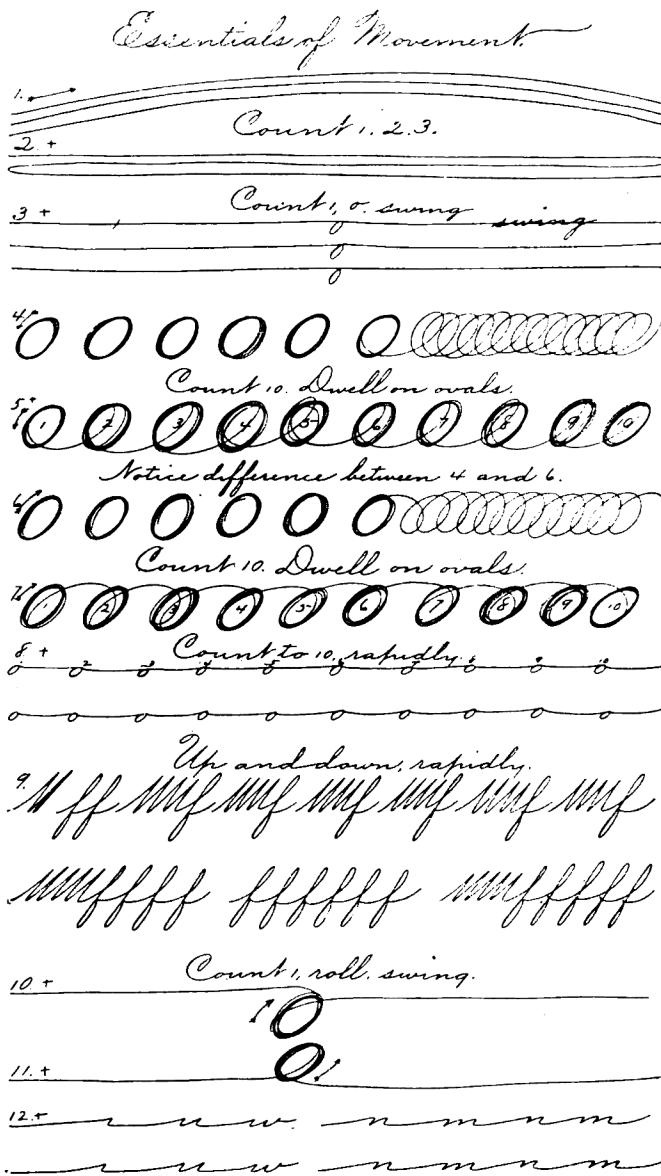


ILLUSTRATION WITH MR. BLOSER'S ARTICLE ON LADIES' HAND.

MR. MOON'S article on Penmanship in Country Schools is the first of a series on this subject. The next article will give more practical work and illustrations than the present one. "Materials, etc., " is the least interesting part of such a course, but very necessary. Mr. Moon knows the needs of the country schools from actual experience, and being a wide awake, successful teacher, those interested in this line may expect much help.

"Very well done. We will now lay the pens down. I think we all understand a little better how to hold them. We must next learn that the arm should rest lightly on the muscles of the forearm, and the hand upon the tip of the little finger and the one next to it, so that the hand can move across the paper easily.

In order to write words the pen must move from left to right



just as you would if you were to walk from the left to the right side of the room. You could not move across the room easily and rapidly if you should lie down and drag yourself along on the floor, neither can your hand move easily across the paper if you drag it on the side. It must slide on the tips of the third and fourth fingers. You could not walk home quickly if you tried to walk without bending your legs at the knee. Just so when we write. The fingers must not be stiff and rigid but nimble and active."

Teacher takes a geography in left hand for a desk, and standing in front of class, illustrates arm, hand and pen position, then let the pupils try. Teacher should learn how to illustrate this correctly before trying to teach it.

I can give an idea of position at the desk in no other way so well as to ask you to study with me the cut at the head of this department. Notice the little girl in the foreground; position of arms, angle of penholder, and the finger rest. She is inclined forward from the hips, yet her body not touching the edge of the desk. You see each pupil has his or her feet flat on the floor, and none are seen in the aisle. Paper or slates should always be kept at the angle shown in this illustration. The picture as a whole is a fine object lesson in position, the most trying point to

teachers that I know of. Instruct them in all pertaining to position thoroughly and keep at it.

Having drawn a rectangle on the board to represent a sheet of paper give the direction, "Point to the board and trace." (Do this frequently on new lessons and see that they all move exactly together. They may stand up as a rest while tracing.)

The teacher goes to the board and writes the straight line swing (see cut, lesson first). Pupils all point to the board and execute the movement with her as she counts: Ready, 1, Ready, 2, Ready, 3, etc., say to the number of 10; they will soon get the idea of moving exactly together. (Arms should not be resting on the desk in tracing from board and should be bent at the elbow.)

"Now, we will try to write this for our first lesson, keeping pen, hand, arm and body in place."

"Arm must not be shoved."

"Arm must swing"

"Arm must not be raised off the desk."

"Paper must be moved up frequently."

"Sweep clear across the paper and slates."

"Count Ready, 1, Ready, 2, etc."

When the paper is covered one way turn and go the other way across it. Cover both sides of paper.

The dozen exercises accompanying will, if mastered, give better movement than twice the number skimmed over. The drills marked + will give fair results if one desires to cut down the number. Every new movement exercise required of a learner more than is necessary to secure control of muscular action is loss of time.

As soon as he can use good movement give strings of a's, d's, g's, words, etc., but to keep on dealing out hundreds of twists and tangles to children, day after day, as is sometimes done, is positively useless. The nearer your movement drills can be brought down to a writing basis the better, for the end of all practice should be writing, and not as some seem to believe, that the chief end of all practice is to make more exercises. I have known schools that could not write legibly and yet could perform all sorts of pen gymnastics.

LESSONS IN BUSINESS PENMANSHIP. NUMBER TWO.

By C. P. ZANER, COLUMBUS, OHIO.

Legibility and rapidity are the essentials in business writing. As a means to the acquirement of these requisites, simplicity of form and ease of movement are indispensable. Unless we write easily we cannot write rapidly for any considerable length of time without becoming wearied. We will therefore look to the development of an easy action and a simple form, then to speed. Experience has proven that too much finger action is tiring and that arm movement is essential for long continued and rapid execution.

Use good materials—ink that is dark when written, paper of good quality, straight holder (cork tipped is best), and pens that are smooth pointed (commonly termed coarse) but not blunt.

Assume the position as illustrated in lesson one, and begin on the first line of exercises given herewith. No. 1 will require the simplest movement we can use in writing and the one which should serve as the basis for all others. With the arm and paper in proper position it can be produced by simply moving the hand obliquely from left to right and vice versa. The forearm should serve as a radius of a circle the center of which is at the elbow. As the elbow serves as a hinge, we will call it *hinge movement*. Remember the term and the application, please.

Nos. 2 and 3 are but slight modifications of this simple hinge action; a slight movement of the arm in and out of the sleeve in conjunction with the former movement.

Nos. 4, 5 and 6 will require a diagonal action of the arm in and out of the sleeve. This will necessitate a loose sleeve and a free action of the muscle in front of the elbow, where the arm should rest at all times.

No. 7 will require these same movements with more of the rolling action, the arm acting in and out of the sleeve as well as in a circular motion. The third and fourth fingers should glide over the paper freely. The thumb and first and second fingers should not act. In short use only the movements we name. You should make these forms at the rate of about 160 strokes per minute. Fill page after page of them until you can equal the copies, then proceed as follows:

In making No. 8 let the action be from the elbow outward as before, but the little finger need not slide so freely. By letting it drag, the arm action, which is somewhat unmanageable and stubborn, can be held in check and controlled. In fact, this little finger rest may in a large measure serve as a center of control for short letters, just as the muscle forward of the elbow does for the larger forms.

Nos. 9 and 10 are the same as 3 and 1 reduced. In Nos. 11, 12

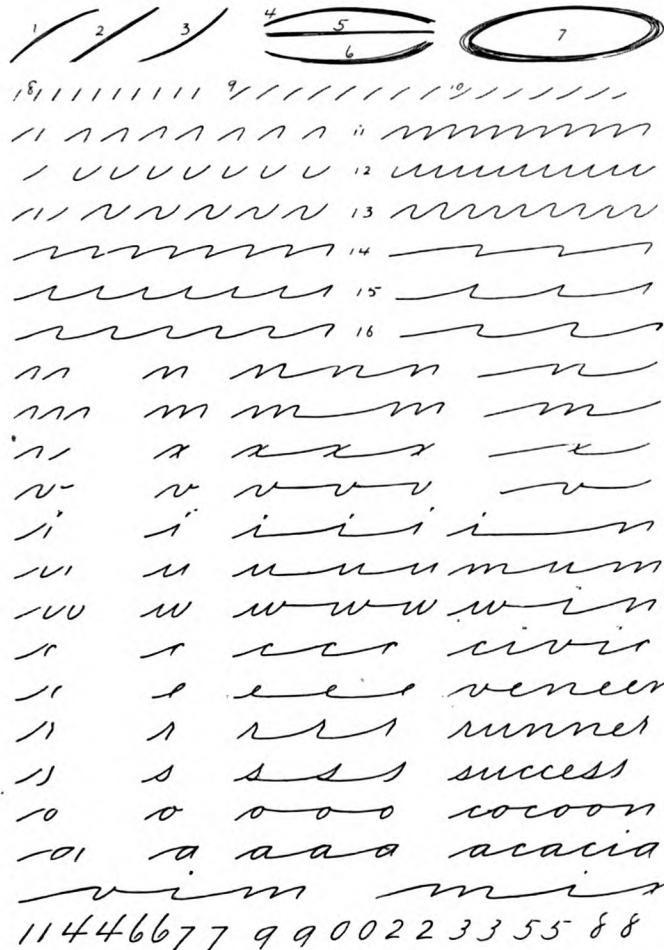
and 13 see that the whole action is free and easy. Remember the action for these forms should come direct from the elbow.

The *n*, *m*, *x*, *v*, *i*, *u*, *w* are made with this same hinge action, the upward strokes in all being made more freely than the downward strokes, but the latter must not be made slowly. Pause slightly to form the dot of *v* and *w* and *e*, and use a little rolling action in the *e*.

Check the motion slightly in making the shoulder of the *r*. Make the downward strokes of *s* and *o* more quickly than the usual downward strokes, also more curving. Let the pen be drawn well to the left in producing the first downward stroke of *a*.

In all these forms see that the motion centers at the elbow. After writing about one-third of the distance across the page either draw the paper to the left, with the left hand, or slide the elbow to the right. When your movement is cramped, practice on the preliminary exercises or the letter exercises with long initial, intermediate and final strokes. Make the spacing wide between the letters, not in them. Double the size to secure volume and ease of movement.

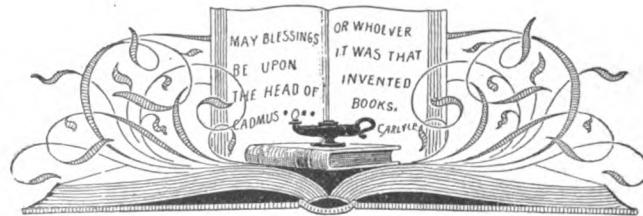
Remember that the little finger must slide freely in making the upward strokes. Practice at the rate of about forty-five *n*'s per minute. Study as well as practice. When a letter is not right see whether it is poor perception or poor execution. If the former, study the copy closely; if the latter, study the movement, then practice it until satisfactory results are obtained. Remember that repetition is the key to successful performance. If you wish to write easily and well, you must train the muscles of the arm, and that means thousands of efforts. Keep in mind that



this training must be in the right direction or it will be next to useless.

After practicing the accompanying forms with care and vigor, if you will submit your practice in the shape of a duplicate page of the copies given I will take pleasure in criticising the same and offering any suggestions.

The Werner Company has decided to move up into the "publishers' district." After Jan. 1 this well-known firm will be found at 3-7 East 16th street.



A First Year in Drawing. The thousands of teachers who have sat entranced listening to State Director Henry T. Bailey's remarkably attractive lectures will be delighted to know that he has written a little book incorporating much of the wit, wisdom and magnetism which make his addresses so interesting, even to those who have no direct interest in the subject.

"*A First Year in Drawing*" is not a "system" but a logically arranged series of suggestions which will help any live teacher make primary drawing a live subject.

The work is handsomely and durably bound, printed on fine coated paper, and abundantly illustrated by the author. There are also fac-simile reproductions of children's drawings, forming a very unique as well as instructive feature; and the subject of illustrative sketching by children is quite extensively treated in Mr. Bailey's characteristic style. (EDUCATIONAL PUB. CO., Boston, New York and Chicago, cloth, 95 pp., 75 cents.)

Manual Training and the Negro is the title of a little pamphlet by Prof. Henry Talbot, Superintendent of Manual Training in the State Normal School, Montgomery, Ala., giving the author's experience and methods with negro pupils. (THE AUTHOR, paper, 40 pp., 10 cents.)

First Annual Report of the Western Drawing Teachers' Association. One of the best results of the recent World's Fair is the Western Drawing Teachers' Association, which held its first regular conference in Milwaukee last May. The well printed and very comprehensive report, giving in full the leading addresses, which has just reached ART EDUCATION, indicates that those who missed the said convention, missed a great deal.

The western character, as the World's Fair itself was ample but unnecessary proof, is noted for doing whatever it undertakes as well or a little better than has ever been done before, and the report before us is evidence that western drawing teachers mean to share this honor.

We do not know whether the report is for sale, but this can be learned by addressing the secretary. Every drawing teacher in the country should become a member of the association and receive the annual report free, which is well worth the membership fee, 50 cents. (Miss Harriet C. Magee, General Secretary, Oshkosh, Wis.)

Business Chat

About Our Friends.

We understand that the Oswego (New York) State Normal School has come out in favor of vertical writing, which means a great deal, and the fact that its famous principal, Dr. Sheldon, admires the "American System" means a great deal also.

It is a good deal to take a great city like Chicago, "by storm," but that seems to be what Messrs. Silver, Burdett & Co. have done, as their new system of vertical writing has recently been adopted by the Chicago Board of Education, which is the greatest victory yet achieved by the adherents of this innovation which is causing so much comment and speculation.

Suppose there should be extracted from the heads of the people of to-day what they have extracted from Webster's Dictionary, what a vacuum there would be!

Any reader of ART EDUCATION would go a long way to see a really fine example of Colonial decoration, and when one of the most deliciously-prepared and daintily-served meals can be enjoyed while feasting the eyes, the attraction becomes irresistible. We do not believe that there is another place in the city where the two can be had in greater perfection or for less money than in the dining rooms of the St. Denis Hotel.

WRITING IN COUNTRY SCHOOLS.

W. D. MOON, DIRECTOR PENMANSHIP, PUBLIC SCHOOLS, LIMA, OHIO.

ARTICLE III.

Writing in the public schools will soon be a feature of every institute program, and be handled by a competent instructor. People are wondering why it is that their children attend school six, eight, or ten years and have to learn to write afterward.

The Teacher's Model Child's Tracing.*The teacher developed.*

t t t t t t t t t t

lll lll lll lll lll

tin tin tin tin tin

not not not not not

tot tot tot tot tot

*My tin top cost ten cents.**'Little builders, build away,**Little builders, build to day:**Build a tower pure and bright,**Build it up in deeds of light."*

In most cases, too, they know a pretense, at least, of teaching this branch is kept up.

Ere long teachers will be called upon to teach writing independently of copy-books. This means they must have a thorough knowledge of a correct way to proceed to secure clean-cut, easily executed and legible writing which will need no change after school days are over.

Superintendents are coming more and more to distinguish between the idea of fifty boys and girls "putting in" a half hour or more every day writing, and the same pupils for the same length of time being taught how to write, just as thoroughly and just as correctly as they would be taught how to add, subtract or multiply.

You are acquainted with that friend of ours whose "board work" is as "neat as wax," and whose own writing thereon is ever a pleasure to behold and whose pupils' manuscripts are the pride of the county. The evidence of her own painstaking is reflected in black and white, therefore little wonder is it that she finds favor with board, superintendent, scholars and patrons alike. Disorder, slackness, untidiness are not found in schools doing high-grade writing.

LESSON II.

You wish to teach your school how to make and use small "t" (any capital or figure may be presented in the same manner).

First.—Your school knows something of movement. The evening before, or at the time, place the letter on the paper or slate yourself, making it quite large.

Second.—Step to the board and do likewise. Give command, point to the letter on the board, and trace. Scholars do so, you

with chalk tracing over your "t" and counting one, two, three, cross, or, right curve, slanting straight line, right curve, cross. Repeat several times.

Third.—Take pens, point to the letter on paper, and trace. Teacher counts. Repeat three or four times. Ready—write. Count for them right curve, slanting straight line, right curve, cross. Pens up. (They raise pens shoulder high, that you may secure corrected action in tracing.) Ready—write, etc. (They must use whole-arm movement in this work, as the letter is large.) Permit nothing save the pen to rest upon the paper.

Fourth.—In the regular way practice *t*. Follow with an exercise, then little words, then a sentence. If you wish, the next day the final *t* and a stanza may be introduced, both written on the board and practiced by your school. Make three lessons or more of the illustrated work, if you think best, but, if you start out to teach *t*, clinch it.

It is better to know one letter than to have studied twenty-six and know not one.

LESSONS IN BUSINESS PENMANSHIP, NUMBER THREE.

By C. P. ZANER, COLUMBUS, OHIO.

Loopletters are usually considered difficult, but with the position of the paper as illustrated in Lesson One they are comparatively easy. The chief essential is to have the little finger slide freely from the beginning and to have the action come direct from the elbow. In producing the first form in this lesson, let the little finger glide freely and let the movement come from the elbow and shoulder. Make this first exercise three-eighths of an inch high, and proportionately wide, and make from one to a dozen or more pages of the same. In *t* let the little finger slip to the right in making the right curve, raise the pen and elevate it at the top.

llllllllllllll	llllllllllllll
-t -t -t -t -t	lilles
d d d d d	dodd
p p p p p	pepper
j j j j j	jejun
y y y y y	yours
g g g g g	giggling
z z z z z	zigzag
q q q q q	sunqua
oooooooooooo	oooooooo
l l l l l l l l	l l l l l l l l
l l l l l l l l	lilled
b b b b b b	bubble
h h h h h h	hush h
k k k k k k	knack
f f f f f f	ruffaff
o o o o o o	pin your go
g g g g g g	quiz lamb hook if

strike the paper gently with it, to produce a square top, and descend quickly to the base line, joining to the right curve as you go down. The little finger may rest or slide part way in producing the down stroke. The first and second fingers and thumb may to advantage act slightly, or they may remain passive. The *d* is simply a combination of *a* and *t*. The little finger should slip in

making both the first and second strokes in *p*. Raise the pen at the bottom and place the pen on the main stem of the *p* at the line and finish as an *n*. It is easier to raise the pen in *t*, *d*, and *p* than not, and just as legible. By so doing there is no danger of looping them nor splitting them up too far as in *p*. Let the action come from the elbow in all these long lines. This hinge action will give you strength, freedom, and ease. The old idea that the fingers must be used extensively in making loops is a relic, not a reality. Let the drill be free and easy on the exercises preceding the *l*. Then practice the loop, after which the *l*. Let the little finger slip to the right in beginning this letter, then let it slip up and down part way. Check the motion near the line (by letting the little finger come to a standstill, or nearly so), in order to prevent forming an angle in *l* and *b* as in *h* and *k*. Loops should be full, and short for genuine business purposes. In fact we have come to the conclusion (after teaching the subject for a dozen years) that loops below the line are unnecessary. We find them to be somewhat in the way and not necessary to legibility. We find that by omitting them we can write more compactly and somewhat more easily and rapidly. Likewise, the initial and final (especially the latter) strokes can be omitted without affecting readability. All of these changes are in the interest of ease, speed, and simplicity. They are in accord with the spirit of reform which is everywhere evident. What is demanded (and justly we believe) by all progressive people is a simpler, swifter system of writing—not a prettier or more elaborate one. What makes writing so difficult is the requiring of pupils to imitate forms which are too elegant and complex for practical purposes—too difficult to acquire. Again, pupils are not taught how to use the arm as well as the fingers in writing.

If we will rid writing of fancy shades and fine hair lines and teach movement in connection with form, we will place it within reach of all who desire to learn a common sense style of putting one's thoughts on paper. For there is no doubt that the beautiful forms usually seen in copy books have prevented many from learning a practical hand. Need we offer further reason for giving simple, sensible forms? No one who has ever adopted this simple method of writing thinks of going back to the old loop forms and unnecessary final strokes. Practice wide spacing to increase freedom, and increase size of copies to acquire scope. Work faithfully and you will improve. Use good common sense in your manner of practice rather than follow some theory blindly. Precede the practice of each letter by reviewing the preliminary exercises.



The *Penman's Art Journal*, always "up to date," has fairly outdone itself. What with its new cover design, more convenient and enlarged form, to say nothing of the double page series of views of its commodious and finely equipped home, the January number almost needed to be identified to its oldest friends.

There is also a slight change in the name (not in membership) of the firm—from D. T. Ames Company to Ames & Rollinson Company.

This same progressive firm has begun the publication of a new monthly periodical called the *Business Journal*, which, with their wide acquaintance with business men and twenty years' experience in practical commercial life, during which they have built up the greatest business of its kind in the world, should become a brilliant success.

Freedomville, Minnesota, June 6, 1894.

Mr U R Sloping.

Conservativetown, N.Y.,

Dear Sir: Your favor is received and in reply will say that perpendicular penmanship is, in many respects, well suited to the demands of business, or wherever legibility, brevity, simplicity, ease, and rapidity are desired. While it is not all that some would enthusiastically proclaim it to be, it is certainly an improvement over the slope styles for accounting and many other lines of work.

Nor is it, as others would have you believe, a mere fad or illusion, but instead, a slightly simplified and improved method of putting one's thoughts on paper. To claim that it will prove a universal panacea for poor writing, weak eyes, writer's cramp, spinal curvature, and other ills of humanity is as unwise on the part of its advocates as it is for its opposers to assert that it is in no way suited to the demands of modern usage and that it will not be so used.

It is undoubtedly true that many of the forms put upon the market as practical are not so, being too clumsy and crude or too fanciful, but that is no proof that more uniform, symmetrical, speedy, and desirable ones cannot be invented. A style similar to this, it seems to me (and I do not wish to be egotistical), is more of the type desired, for it is legible and concise and capable of being written quite uniformly and easily, and some faster than the larger or more flourished hands. Then, too, it is briefer by half than the complete sloping hand.

Experience, the universal arbiter of fads, facts, and fancies, will, in due time, determine the relative merits of the two systems, and in the mean time we can hasten the final decision and thereby bring about improvement at an earlier day by investigating them thoroughly.

Very sincerely yours,

J. A. M. Perpendicular.



DEPARTMENT OF PENMANSHIP

LESSONS IN BUSINESS PENMANSHIP.

By C. P. ZANER, COLUMBUS, OHIO.

NUMBER FOUR.

Before beginning the practice on capitals, it will be well to see that your small letters are free and uniform, as small letters are far more important than capitals. But the tendency, too often, is to neglect them for capitals.

Before practicing the accompanying capitals, master the preliminary exercises given. There are but a few given, but they are indispensable. It would be well to practice some oval exercises in connection therewith. Let this movement come direct from the elbow, but get the power from the shoulder. Do not use the fingers, now at least. In the first and second exercises, make about 150 down strokes per minute. Practice the capitals in much the same way, but pause between the forms. Do not pause at the base of N or M. You may pause at the base of the W and pointed V. Do not pause at base of P, B and R. Check the action at the base of Z, D and L.

Let the little finger glide freely to the right in the words Movement and Uniformly. This wide spacing work should be practiced continually until a free arm movement is developed and the extreme finger action counterbalanced. But keep in mind that the spacing is wide between the letters rather than in them. The practice of wide spacing in letters leads to very undesirable results—it encourages scribbling and illegibility rather than system and plainness. As the movement is made more free and the forms more legible, the spacing may be narrowed until it becomes normal, as in the last line.

These forms, no doubt, seem unusually brief and unadorned, but when we reflect for what forms are made we cannot but conclude that they are more sensible (even if less beautiful) than the ones usually presented in copy-books.



HARD TO UNDERSTAND.

"There's one thing about me that I don't understand," said Tommy, thoughtfully, "and that's why it is that making marks on wall paper is such lots of fun, and making 'em in copy books in school is such hard work."—*Harper's Young People*.

M M M M M M
U U U U U U U U
I I I I I I I I I I I I I I
H Hahn, K Klock, K K K K.
N Neale, M Mann, N M N M.
X Xenia, W Wool, V Vivian.
V Vine, U Uriah, Y Yours.
P Penny, B Berry, R Rooms.
T Teller, F Fuller, F Farms.
Z Zeller, D Diggs, L Learn.
*Movement.
Uniformly.
Think and act.
Do do your best.
Improvement comes slowly*



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